









# THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,  
AND ART.*

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J A N U A R Y — J U N E .

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and with two annual fairs instituted to provide for its exceptional wants, the august foundation, it is amusing to find, was not, withstanding regarded by cautious London tradesmen as of but doubtful solvency. The original design of the College Church, as sanctioned by the royal founder, is explained very clearly and with great fulness of detail. It was on an unprecedented scale. "King's College Chapel," says Mr. Lyte, "so entirely overpowers the existing choir at Eton, that a comparison between them might seem absurd; but if both structures had been carried out according to their common founder's last design, the case would have been reversed." On King Henry's characteristics and share of credit in the whole scheme he touches lightly but very judiciously, perhaps with a slight leaning in the monarch's favour. The early statutes are given in the appendix in an English abridgment. The fact that the original is a mere transcript of those given by William of Wykeham to Winchester and New College, may be regarded as conclusive proof that William Waynflete was the real author of the scheme. On one point we should be glad to see further light thrown. According to Cole, whose statement is accepted by Mr. George Williams, the opposition raised by Millington, the provost of King's, to the limitation of that College to scholars from Eton, was the main cause of his removal from the provostship by Elykinton. Mr. Lyte perhaps regards this as a matter of Cambridge rather than Eton history; but it would have been interesting to know that the opposition to the Eton monopoly really developed itself at this early stage in the history of the two foundations.

A pleasant chapter, entitled "Eton Life in the Sixteenth Century," compiled mainly from an old *Consuetudinarius* in the Parker MSS. at Corpus Christi College, Cambridge, gives us an account of the system of education and customs then prevalent. The office of *Præceptor* appears to have existed even thus early, though invested with different functions. In the list of authors studied at this period, it would have been as well to explain that the "Cato" used in the first form was the *Disticha de moribus* of Dionysius Cato, containing short moral precepts in easy Latin—a book often printed in the sixteenth century, and edited by old Corderius. "Vives," again, denotes the *Ecclesiasticæ lingue Latine* of that author. "Sensenbrotus" (as Mr. Lyte prints it, with marks of quotation), which was read in the fifth form, denotes Susenbrotus, *Epitome troporum ac schematum et grammaticorum et rhetoricorum*, and is interesting as proving that a little rhetoric was beginning to find its way into the course of instruction.

It is, however, the corresponding sketch of "Eton in the Eighteenth Century," and the following chapters, that will have the greatest interest for the majority of old Etonians. Mouton, the progress of the Boating, the Races, the Cricketing, and the Theatricals, are all ably described. Even the practical jokes—how successfully one boy could personate Dr. Keate and another Dr. Hawtrey, and similar traditions—find a place. As for the school course of study at this later period, it is chiefly noteworthy as

indicating the extraordinary tenacity with which the old routine held its ground. Flogging went on as vigorously as in the days of Colet and Erasmus. The rule that a boy should lose his remove if flogged three times in one day, does certainly, as Mr. Lyte admits, "speak volumes." The descriptions of the more distinguished head masters are admirable portraits and in excellent taste. Dr. Goodall, majestic and urbane, accomplished and widely read, yet intensely conservative and even obstructive as regarded all reform; Dr. Keate, of Orbilian propensities, grotesque in appearance, fierce and surly in demeanour, yet really kindly of heart, of finished scholarship, and untiring in his vigilance as a disciplinarian; Dr. Hawtrey, a man of fine culture though deficient in accuracy as a scholar, of a noble generous nature, and an able and bold reformer—are the three who stand forth more especially conspicuous. In connexion with the latter two Mr. Lyte has been favoured with criticisms from an unnamed correspondent which indicate a close personal acquaintance on the part of the writer with those whom he describes. Then come the rule of Dr. Goodford and Dr. Balston and the reforms of the Commission of 1861, the closing pages being occupied with an account of the changes introduced under the new governing body and the new statutes.

It is not a little to the author's credit that while he has evidently entered upon his subject in the most loyal spirit and prosecuted his researches untiringly, he in no way endeavours to conceal the defects of the old system. As he brings his labours to their completion, and recalls "the glorious past" of Eton history, how the early lessons there learnt "have braced the characters of many of England's greatest men," and points to the long array of university honours and the numbers on the school list, he cannot, however, altogether refrain from manifesting some misgiving with respect to the future in the "period of revolution" which has succeeded that of "slow and gradual improvements." It is difficult to believe that reforms so long demanded, and called for by the most thoughtful observers, can carry much of danger. Nearly a century ago, Cowper, in his *Tirocinium*, pleaded for a more rational conception of public school education, and urged that natural science, geography, and history should receive a certain recognition. Long after the poet was in his grave, the Marquess Wellesley invoked his Latin muse to sing the praises of Eton and of the system which Cowper had decried;

"Floreat in mediis interemerata minis"

was his prayer, as he glanced at the rumours then current of impending innovation and change. Yet, somehow, the suffrages have at last been given in favour of the view of the satirist rather than that of the panegyrist, and the counsels of the victim of Westminster prevail over those of the hero of Eton.

J. BASS MULLINGER.

THE publications of the English Dialect Society for 1875 have been received from the binders, and will be delivered to the members with all reasonable despatch.

*The Poets and Poetry of Scotland, from the Earliest to the Present Time; comprising characteristic Selections from the Works of the more noteworthy Scottish Poets; with Biographical and Critical Notices.* By James Grant Wilson. Vol. I.; 1219 to 1776. (London: Blackie & Co., 1876.)

It is somewhat too much the fashion to pat Scotch literature on the back. Inhabitants of South Britain are pleased to commend verses, which, short of a miraculous gift of tongues, it is morally impossible they should comprehend. It may interest these persons to learn that Burns wrote a most difficult and crude *patois* (or sub-*patois*, if they prefer); that there are not so very many people alive in Scotland who could read his works without a furtive reference to the margin; and consequently, that an Englishman need not be ashamed to confess he can make nothing out of the vernacular poems except a raucous gibberish—which, it is the honest belief of the present reviewer, is about the measure of his achievement. It is partly to this that we must attribute the exaggerated favour of "The Cotter's Saturday Night," by no means one of his best poems, but one of the most easily understood; partly to this, and partly to the Scotch predilection for religious literature.

But even the least intelligent condescension of the South Briton is better than the hysterical praise with which Mr. Grant Wilson bedaubs his native literature—praise which reads all the more hysterical that it is quite gravely written, without adjectives, without points of admiration, in the most convinced and matter-of-fact tone conceivable. Scotch literature, he tells us, contains "a body of poetry and song than which there is none superior in the literature of any land, ancient or modern." Barbour's *Brave*, "in clearness and simplicity must rank before either Chaucer or Gower; and in elevation of sentiment Pinkerton does not hesitate to prefer it to both Dante and Petrarch." Dunbar's *Dance of the Sevin Dearly Sins* "is equal in its way to anything in Spenser," and his *Justis betwix the Tailzour and Sorter* "as droll as anything in Scarron or Rabelais." Mr. Wilson thinks that Burns spoke "with somewhat too much extravagance" when he called the *Gentle Shepherd* "the most glorious poem ever written;" but he seems quite to agree with Allan Cunningham in thinking "Willie was a wanton wag" the most original of lyrics. And this barbarous gallowauly or hotch-potch of indiscriminate laudation does not come fairly to the boil, until we hear that Falconer's "Shipwreck" placed its author "in the front rank of Scottish poets." What? alongside of Barbour who surpassed Dante, Chaucer, and Petrarch, cheek by jowl with Dunbar who was the equal of Spenser and Rabelais, and arm in arm with the unique Hamilton of Gilbertfield, for whom it had been reserved, since the foundation of the world, to write the most original lyric on record! Was there ever such an irreverent hurly-burly of names, such a profane morris-dance of great men and little poetasters? Whann's Wully Shakespeare noo? let us exclaim, and writ it in the richest vernacular possible for English consonants.



And not only (to make an end of fault-finding), not only has Mr. Wilson made himself a mouthpiece for all that the per-severid genius of the Scots has ever found to say in praise of itself, but he has been somewhat basty and inexact in his historical enquiries. Certainly, in 1414, the English King Henry IV. did not take James I. along with him on his second expedition to France. If there were no other reason, Henry IV. had then been some time dead. And certainly Mr. Wilson ought not to have printed Lapraik's "When I upon thy bosom lean." They are shocking bad verses, whatever Burns may have thought. And besides, good or bad, they are not Lapraik's. They are a bungling plagiarism from an English piece in the *Weekly Magazine*; and the really lamentable manner in which they have suffered in the stealing is the last article in the charge against

"the old kind chief  
About Muirkirk."

We have him convicted on two counts; not being able to write verse himself, and not knowing what was good in other people's verses. Again, the fable of the "Eagle and Robin Redbreast" should certainly have appeared in the collection, but as certainly, I apprehend, should not have appeared under the name of Alexander Scott. "Ar. Scot" was the signature with which Allan Ramsay chose to send abroad his forgeries; it contains, it will be seen, his initials and a declaration of his nationality which is characteristic of the race. The fable in question, which is here attributed to the "Scottish Anacreon," and the "Vision" which has been rightly enough placed among the selections from Ramsay, both appeared for the first time in the *Evergreen* under the same signature of Ar. Scot. And, unless Mr. Grant Wilson has some other light unknown to me upon the matter, I cannot understand upon what principle he has separated them. Either they are both by Scott, or both by Ramsay. There is no third way. And, as a matter of fact, I believe they are both Ramsay's.

But Mr. Grant Wilson is not without qualifications for the task he has set himself to do. Of course, all anthologies make bad blood. Of course, one is far more sorry for the good things left out, than pleased that so many have been put in. I am inconsolable for Drummond's sonnet, beginning "In vain I launt the cold and silver springs." Where is "Auld Lang Syne?" What strange blindness fell upon Mr. Wilson when he began to make his selections out of Scott? Scott, of all men, is the man to gain in a properly made anthology. And here he has not gained; here he has lost cruelly. The death of Marston has been printed, the admirable battle-scene immediately preceding is left out. And of all those inspired fragments of song he scattered here and there about the pages of the novels, we have no more than the barest representation. On the whole, however, the selection is well done. There might have been a little less of what is Scotch in no real sense, and the same principle which led Mr. Wilson to include Susanna Blumrye might have led him, not without advantage, to leave some others out. She was English by birth, but wrote

in the Scotch spirit; these others were born Scots, but aped the English manner just well enough to fall between two stools. And, indeed, they will not long detain the reader—they are so dead and so dead-heavy—and he will pass on to what is genuinely national in the collection, to the specimens of that merry, coarse, and somewhat prosaic poetry which began with James I. and is yet scarcely cold.

"Christ's Kirk on the Green" is a direct descendant of the Canterbury Tales, and its best successors are all more or less in the same vein. A clear stream of narration, a plentiful scarcity of serious images and similes, a sort of dry slyness, a gross, unflinching realism in humorous disquisition or description—these are notes common to almost all that is good in Scotch poetry. Even when an author seeks to move pity, it is not by strong language that he sets about the task, but by dramatic truth. In the simplest words, he makes his characters say what they might have said and do what they might have done. He relies entirely on the inherent pathos of the situation. He does not seek to heighten or idealise. He is no Shakspeare, only a sort of provincial Boecæcio at the most.

All this is fairly well illustrated in the volume under review. Here also the reader will find that gem of a poem, Alexander Hume's "Day Estival." In speaking of such work, one must beware of the Grant-Wilson school of oratory. Let an earnest recommendation here suffice.

A point of curiosity is the rest of Burns's ode about Washington, some lines of which appear already in his Correspondence. It is a very poor performance, but interesting as another testimony to the profound sympathy of Burns for all democratic movements. Why does Mr. Wilson tell us no more about the history of the piece; and why (since we are at fault-finding once more) does he not give us explicit notice when a piece is original and when it is a translation from Gaelic.

ROBERT LOUIS STEVENSON.

#### THE SUEZ CANAL.

*Lettres, Journal, et Documents pour servir à l'histoire du Canal de Suez.* Par Ferdinand de Lesseps. Première Série (1854, 1855, 1856), et Deuxième Série (1857-1858). (Paris: Didier et Co, 1875.)

(Second Notice.)

THE second period, which is by far the longest, extending through nearly all 1855, and ending with July, 1858, forms the greatest part of the work. It is by no means the most important or the most interesting; still it deserves careful study by the historian of the period, and by those whose fate it may be to apply for similar concessions. M. de Lesseps, who seems to have lived on the railway and in the steamer, once narrowly escaping shipwreck, ranged over the whole of Europe, Scandinavia alone excepted. His conviction evidently was that nothing could be done without his personal influence to correct the apathy of the public, in presence of such absorbing eventualities as the Crimean War and the Indian Mutiny. At the same time we can-

not but think that much of this work was demanded by the restless energy of his temperament, and, especially, that he wilfully wasted the whole of his time at Constantinople, where Abd el Aziz was known as "Sultan Stratford," or "Abd el Canning."

The first trip begins at the end of January, 1855, when English influence determines itself against him in Egypt. *Tous les Anglais, au Caire et à Alexandrie, surtout les hommes de chemin de fer (Suez-Alexandria), ont fait tout ce qu'ils ont pu pour nous nuire.* There is some truth in this exaggerated statement: I could quote the name of more than one adventurer who came to the banks of the Nile simply with the object of "putting a spoke in the Frenchman's wheel." It is a curious contrast with the fact that the 10,000,000, advanced by the Viceroy came chiefly from English loans protected by the revenues of Egypt—briefly, that we supplied the money for the canal. But his mission was in vain. He received from His Imperial Majesty's *ambassadeur à plus bieuveillant*, but nothing more; Rashid Pasha, *refusant jusqu'à la corde dans les eaux de lord Stratford*, granted him everything save a *réponse conclutive*, and the "great Eteli" whose *exclusionne intransigant* . . . *dérivait inaltérablement de l'est de la France en Orient*, contents himself, while disclaiming any hostility to the project, with uttering the ominous words, *dans une position comme la nôtre, l'indépendance personnelle des limites, et ne saurait s'effacer devant les éventualités officielles*. Yet he wins one important victory, a Vicerial letter addressed to Mohammed Sa'id Pasha, provisionally approving of the *affaire du Canal*. About the middle of March he returns to Cairo, convinced that his *scènes difficiles* clement de l'Angleterre.

This campaign is the type of its numerous successors. After two months' work at Cairo in promulgating the *avant-projet* and in preparing the *projet définitif* of the Viceroy's engineers, in encouraging and comforting his "dear prince," and in corresponding with all who could be useful to him, he repairs, firman and report in hand, on June 5 to Paris, and to London on June 25. Supported by the "excellent Minister" Count Walevski, he has not the fear of Lord Cowley, Lord Palmerston, and Lord Clarendon before his eyes; and he determines to oppose them by means of public opinion—*travailler l'opinion* is his motto. "The editors of the *Times* and other journals have assured me of their good will," he writes to the Emperor: "the adhesion of the *Times* is now an accomplished fact," he writes to the Empress, far from guessing the nature of that assurance and adhesion. He then returns to France, and prints his circular, announcing the formation of the Scientific International Commission, paid by the Viceroy, and consisting of some thirteen eminent professionals, nine of whose names are given in p. 273 (vol. i.). On November 19, 1855, the "anniversary of his birth," he concludes the second campaign by returning to the "Pure Region."

The commission is courteously received by Mohammed Sa'id, who munificently placed at its disposal one of his steamers for a trip to Upper Egypt; and all set out on November 27. The excursion ends on December 16,

imitative painter Mr. Scott is careful to point out. By the way, the writer appears to be under the impression that the copy of Swedenborg exhibited at the club with marginal notes by Blake is the first proof that has been given of the artist's acquaintance with Swedenborg's writings. In a footnote to his preface he says:—"Since this was written a copy of Swedenborg's *Angelic Wisdom*, with pencilled notes by Blake on many pages has been left at the Burlington Club by Mr. J. R. P. Kirby, showing that he had studied Swedenborg." But in the third chapter of Gilchrist's *Life* the influence of the mystic writer is distinctly recognised. "In another twenty years," says Mr. Gilchrist, speaking of Blake's boyhood, "we shall find him freely and, as true believers may think, heretically criticising the Swedish seer from the spiritualist, not the rationalist point of view, as being a divine teacher, whose truths, however, were not new, and whose falsehoods were all old." Blake, indeed, directly refers to Swedenborg in the "Prophetic Books." It is possible, indeed, that the subject may have been first introduced to him by his friend Flaxman, who was deeply attached to the principles of Swedenborg's theology.

MR. BOURGEOIS is engaged upon a large picture illustrating a subject from the writings of Washington Irving. It is painted for an American gentleman, and will not be exhibited in this country.

DURING the season there will be published in *L'Art* a series of illustrations from pictures in the Royal Academy. Among the principal works to be represented are Mr. Leighton's large processional picture and Mr. Poynter's *Race of Atalanta*. There will also be published in the same journal a series of illustrated articles on the Salon.

It is intended to publish in one of the forthcoming numbers of the *Portfolio* some facsimile reproductions from drawings by Matthew Paris. These drawings will be taken from a MS. Life of Olla in the British Museum profusely illustrated with designs in pen and ink by the Monk of St. Albans. Matthew Paris joined the monastery in the year 1217, and the volume that has been mentioned written and illustrated by himself, was presented by him as a gift to the church. The series of designs shows the artist to have been specially disposed towards the representation of battle-subjects, many of which are very spirited and vigorous. They are executed with the pen, in some places merely in outline, in others with a careful finish of the details of armour, and they form altogether a most interesting record of the art of the thirteenth century.

A WELL-TO-DO shoemaker of Bremen recently conceived the idea of having the front of his house decorated with life-size statues of the three most celebrated shoemakers in German history. The first of these was the holy St. Crispin, the patron of the shoemakers' craft; the second was the brave Hans von Sagan, who in 1370 turned the tide of the great battle of the German orders against the heathen Lithuanians by bearing the Imperial standard right into the midst of the enemy; and the third was Hans Sachs the well-known shoemaker bard. The figures of these notabilities have been executed with considerable skill by Herr Kropp, a sculptor of high repute in Bremen, and are said to be very characteristic works, resembling in many respects the productions of the old Nuremberg masters. Hans Sachs is represented in the leather apron of his calling, but with a book in his left hand and a face expressive of mischievous humour; St. Crispin as a saintly personage, who yet does not disdain the smell of leather; and the patriotic Hans von Sagan, bearing the victorious standard, but with a wooden leg, the price he paid for his courage.

A most finished and delicate drawing in sepia by Isabey père, representing the artist himself and Mme. Thénion, has been presented to the Louvre

by M. Thénion, the grandson of the lady. It has been placed among the other drawings of the French school. It is dated 1806.

THE subject given this year for the Prix de Rome in architecture is a veterinary college with accessory buildings for the sick animals. There are fifty-two competitors.

A MAGNIFICENT illustrated edition of Victor Hugo's *Quatre-vingt-treize* has recently been published in Paris. The great author himself, who is said to have considerable talent as an artist, has contributed three illustrations to this work. The other engravings are by such artists as Morin, Lançon, Brion, Daniel Vierge, Gilbert, Karl Bodmer, and Ed. Bayard.

A SPLENDID etching by Aug. Lançon of a grand old Nubian lion appears in *L'Art* of last week. A large woodcut is also given of the magnificent gate of the Stanga Palace at Cremona recently added to the Louvre. This exuberant work of Italian Renaissance is so crowded with rich detail that it leaves no spot upon which the eye can find rest. The legend of Hercules forms the motive of the greater number of the reliefs, and a life-sized statue of the hero, reminiscent of antique models, stands as a support to the entablature on one side, the pendant to it being an equally fine statue of Theseus. Tritons, centaurs, sirens, and other such creations of the poetic imagination, enter largely into the rest of the decoration.

THE archaeologist, Sig. Luigi Depoletti, has generously presented to the Raffaele Academy the highly finished reproductions in scagliola of the bas-relief of the Parthenon, which forty years ago his friend Prince Sorsina Vidoni gave to him after having had copies in bronze made in London of these same bas-reliefs.

THE Italian caricaturist, Francesco Redenti, has recently died. He was much esteemed by Cavour, to whom his sketches afforded great amusement.

THE *Journal Officiel* states that owing to the great promise of the Salon for this year the Minister of Public Instruction has agreed to bestow a larger number of medals than was mentioned in the regulations. There will be added to those usually given, nine for painting; five for sculpture; three for architecture; and three for engraving and lithography.

THE new National Gallery at Berlin was opened by the Emperor William on March 21, and the public were admitted on the 26th.

THE historical exhibition of the Royal Academy of Arts at Vienna that it was announced would be opened on October 15 of this year is postponed until March 15, 1877.

ACCORDING to a decree published in the *Journal Officiel*, an international exhibition will shortly be held in Paris.

THE names of the members of the jury appointed by the French Government for the forthcoming Salon are as follows:—*Section of Painting*: MM. Ed. André, President of the *Union Centrale*; Maurice Cottier; Ed. Marcellie; le Comte d'Osmoy and the Vicomte Tanzier, conservator of the paintings in the National Museums. *Section of Sculpture*: MM. Barbet de Jouy, conservator of modern sculpture in the National Museums; Michant; and le Vicomte de Raimonneville. *Section of Architecture*: MM. le Comte de Cardailhac and Lenoir, both members of the Institute. *Section of Engraving and Lithography*: MM. Ed. Charton; Paul Mantz and le Vicomte Delaborde, Perpetual Secretary of the Académie des Beaux-arts.

M. SÉNOL, to whose work in the church of Saint Sulpice in Paris we have before drawn attention in the ACADEMY, has recently finished after twelve years' labour, the two last of his grand wall-paintings in the transept. These represent

*Christ leaving the Tomb* and *The Ascension of Christ*. They are nine mètres high and five wide, and are spoken of by French critics as being among the noblest achievements of modern French art. The figure of Christ in the *Christ leaving the Tomb* is indeed characterised by a writer in the *Chronique* as "une des figures les mieux trouvées et les plus impressionnantes de la peinture contemporaine."

THE current number of *Zeitschrift für bildende Kunst* opens with a suggestive article by A. Wolf on the altarpiece by Sebastian del Piombo in the church of S. Giovanni Crisostomo in Venice. This altarpiece is often missed even by visitors to the picturesque little church, but it is one of the finest works of Sebastian's early or Venetian period, very rich in colour, and showing strongly the influence of Giorgione. Herr Wolf has discovered a remarkable resemblance between the Magdalen of this picture and the well-known Fornarina of the Uffizi; he considers them, indeed, to represent the same person, and draws the conclusion that the Fornarina is not by Raphael, but that it is a Venetian work, and probably by Sebastian del Piombo. The suggestion that the Fornarina is of Venetian origin is not a new one. It has been attributed by some to Giorgione, but Giorgione died a year before it was painted; it has also been given to Palma Vecchio. It seems more probable, however, that if it be really the work of a Venetian artist, that artist was Sebastian, the pupil of Giorgione, for it certainly has many of the characteristics of the last-named artist. The supposition that it is the portrait of the Fornarina, or of some mistress of Raphael's, is now generally discarded. In his *Artistic Wanderings through Paris*, Paul d'Abres considers the character and work of the genial French artist, Gustave Courbet, who is now an exile from Paris on account of his political opinions. Two illustrations are given from his works, and a characteristic little portrait of the artist with a short clay pipe in his mouth. The other articles of the number are a continuation of Iwan Leermoeij's *Galleries of Rome*, a learned essay on aesthetics, entitled *Ueber den Streit der Form-Aesthetik und Gehalts-Aesthetik in Bezug auf die bildende Kunst*, and a description of some of the pictures in the Stadel Institute by O. Busch.

THE memorial bust of Edward Gibbon Wakefield, author of *Scientific Colonisation*, has been completed and sent to the Royal Academy for the forthcoming exhibition. The bust is destined ultimately to adorn the Colonial Office.

THE death is announced of M. Merino, a pupil of Goya, and an artist of some note in Paris, where he has been for some time established. He has bequeathed his whole fortune and all his pictures to the city of Lima, where he was born.

## THE STAGE.

SALVINI'S MACBETH.

SALVINI closed his short visit to Edinburgh by a performance of Macbeth. It was, perhaps, from a sentiment of local colour that he chose to play the Scotch usurper for the first time before Scotchmen; and the audience were not insensible of the privilege. Few things, indeed, can move a stronger interest than to see a great creation taking shape for the first time. If it is not purely artistic, the sentiment is surely human. And the thought that you are before all the world and have the start of so many others as eager as yourself, at least keeps you in a more unbearable suspense before the curtain rises, if it does not enhance the delight with which you follow the performance and see the actor "head up each corporal agent" to realise a master-piece of a few hours' duration. With a player so variable as Salvini, who trusts to the feeling of the moment for so much detail, and who, night after night, does the same thing differently but always well, it can never be safe to pass judgment after a single hearing. And

this is more particularly true of last week's Macbeth; for the whole third act was marred by a grievously humorous misadventure. Several minutes too soon the ghost of Banquo joined the party, and, after having sat helpless awhile at a table, was ignominiously withdrawn. Twice was this ghostly Jack-in-the-Box obtruded on the stage before his time: twice removed again; and yet he showed so little hurry when he was really wanted, that, after an awkward pause, Macbeth had to begin his apostrophe to empty air. The arrival of the belated spectre in the middle, with a jerk that made him nod all over, was the last accident in the chapter, and worthily topped the whole. It may be imagined how lamely matters went throughout these cross purposes.

In spite of this, and some other hitches, Salvini's Macbeth had an emphatic success. The creation is worthy of a place beside the same artist's Othello and Hamlet. It is the simplest and most unsympathetic of the three; but the absence of the finer lineaments of Hamlet is redeemed by gusto, breadth, and a headlong unity. Salvini sees nothing great in Macbeth beyond the royalty of muscle, and that courage which comes of strong and copious circulation. The moral smallness of the man is insisted on from the first, in the shudder of uncontrollable jealousy with which he sees Duncan embracing Banquo. He may have some northern poetry of speech, but he has not much logical understanding. In his dealings with the supernatural powers he is like a savage with his fetich, trusting them beyond bounds while all goes well, and whenever he is crossed, casting his belief aside and calling "fate into the list." For his wife, he is little more than an agent, a frame of bone and sinew for her fiery spirit to command. The nature of his feeling towards her is rendered with a most precise and delicate touch. He always yields to the woman's fascination; and yet his caresses (and we know how much meaning Salvini can give to a caress) are singularly hard and unloving. Sometimes he lays his hand on her as he might take hold of any one who happened to be nearest him at a moment of excitement. Love has fallen out of this marriage by the way, and left a curious friendship. Only once—at the very moment when she is showing herself so little a woman and so much a high-spirited man—only once is he very deeply stirred towards her; and that finds expression in the strange and horrible transport of admiration, doubly strange and horrible on Salvini's lips—"Bring forth men-children only!"

The murder scene, as was to be expected, pleased the audience best. Macbeth's voice, in the talk with his wife, was a thing not to be forgotten; and when he spoke of his hangman's hands he seemed to have blood in his utterance. Never for a moment, even in the very article of the murder, does he possess his own soul. He is a man on wires. From first to last it is an exhibition of hideous cowardice. For, after all, it is not here, but in broad daylight, with the exhilaration of conflict, where he can assure himself at every blow he has the longest sword and the heaviest hand, that this man's physical bravery can keep him up; he is an unwieldy ship, and needs plenty of way on before he will steer.

In the banquet scene, while the first murderer gives account of what he has done, there comes a flash of truer joy at the "twenty treched gashes" on Banquo's head. Thus Macbeth makes welcome to his imagination those very details of physical horror which are so soon to turn sour in him. As he runs out to embrace these cruel circumstances, as he seeks to realise to his mind's eye the reassuring spectacle of his dead enemy, he is dressing out the phantom to terrify himself; and his imagination, playing the part of justice, is to comment to his own lips the ingredients of his poisoned claudice." With the recollection of Hamlet and his father's spirit still fresh upon him, and the holy awe with which that good man

encountered things not dreamt of in his philosophy, it was not possible to avoid looking for resemblances between the two apparitions and the two men haunted. But there are none to be found. Macbeth has a purely physical dislike for Banquo's spirit and the "twenty treched gashes." He is afraid of he knows not what. He is abject, and again blustering. In the end he so far forgets himself, his terror and the nature of what is before him, that he rushes upon it as he would upon a man. When his wife tells him he lacks repose, there is something really childish in the way he looks about the room, and, seeing nothing, with an expression of almost sensual relief plucks up heart enough to go to bed. And what is the upshot of the visitation? It is written in Shakespeare, but should be read with the commentary of Salvini's voice and expression:—"Oh! sian nell'opra ancor fanciulli!"—"We are yet but young in deed." Circle below circle. He is looking with horrible satisfaction into the mouth of hell. There may still be a prick to-day; but to-morrow, conscience will be dead, and he may move untroubled in this element of blood.

In the fifth act we see this lowest circle reached; and it is Salvini's finest moment throughout the play. From the first, he was admirably made up, and looked Macbeth to the full as perfectly as ever he looked Othello. From the first moment he steps upon the stage you can see this character is a creation to the fullest meaning of the phrase: for the man before you is a type you know well already. He arrives with Banquo on the heath, fair and red-bearded, sparing of gesture, full of pride and the sense of animal well-being, and satisfied after the battle like a beast who has eaten his fill. But in the fifth act, there is a change. This is still the big, burly, fleshy, handsome looking Thane; here is still the same face which in the earlier acts could be superficially good-humoured and sometimes rovably courteous. But now the atmosphere of blood, which pervades the whole tragedy, has entered into the man and subdued him to its own nature; and an indescribable degradation, a slackness and puffiness, has overtaken his features. He has breathed the air of carnage, and supped full of horrors. Lady Macbeth complains of the smell of blood on her hand: Macbeth makes no complaint—he has ceased to notice it now; but the same smell is in his nostrils. A contained fury and disgust possesses him. He taunts the messenger and the doctor as people would taunt their mortal enemies. And, indeed, as he knows right well, everyone is his enemy now, except his wife. About her he questions the doctor with something like a last human anxiety; and, in tones of grisly mystery, asks him if he can "minister to a mind diseased." When the news of her death is brought him, he is staggered and falls into a seat; but somehow it is not anything we can call grief that he displays. There had been two of them against God and man; and now, when there is only one, it makes perhaps less difference than he had expected. And so her death is not only an affliction, but one more disillusion; and he redoubles in bitterness. The speech that follows, given with tragic cynicism in every word, is a dirge, not so much for her as for himself. From that time forth, there is nothing human left in him, only "the fiend of Scotland," Macduff's "hell-hound," whom, with a stern glee, we see baited like a bear and hunted down like a wolf. He is inspired and set above fate by a demoniacal energy, a lust of wounds and slaughter. Even after he meets Macduff his courage does not fail; but when he hears the Thane was not born of woman, all virtue goes out of him; and though he speaks sounding words of defiance, the last combat is little better than a suicide.

The whole performance is, as I said, so full of gusto and a headlong unity; the personality of Macbeth is so sharp and powerful; and within these somewhat narrow limits, there is so much play and saliency that, so far as concerns Salvini

himself, a third great success seems indubitable. Unfortunately, however, a great actor cannot fill more than a very small fraction of the boards; and though Banquo's ghost will probably be more reasonable in his future apparitions, there are some more inherent difficulties in the piece. The company at large did not distinguish themselves. Macduff, to the huge delight of the gallery, out-Macduff'd the average ranter. The lady who filled the principal female part has done better on other occasions, but I fear she has not met metal for what she tried last week. Not to succeed in the sleep-walking scene is to make a memorable failure. As it was given, it succeeded in being wrong in art without being true to nature.

And there is yet another difficulty, happily easy to reform, which somewhat interfered with the success of the performance. At the end of the incantation scene the Italian translator has made Macbeth fall insensible upon the stage. This is a change of questionable propriety from a psychological point of view; while in point of view of effect it leaves the stage for some moments empty of all business. To remedy this, a bevy of green ballet-girls came forth and pointed their toes about the prostrate king. A dance of High Church curates, or a homprie by Mr. T. P. Cooke, would not be more out of the key; though the gravity of a Scotch audience was not to be overcome, and they merely expressed their disapprobation by a round of moderate hisses, a similar irruption of Christmas fairies would most likely convulse a London theatre from pit to gallery with inextinguishable laughter. It is, I am told, the Italian tradition; but it is one more honoured in the breach than the observance. With the total disappearance of these damsels, with a stronger Lady Macbeth, and, if possible, with some compression of these scenes in which Salvini does not appear, and the spectator is left at the mercy of Macduffs and Duncans, the play would go twice as well and we should be better able to follow and enjoy an admirable work of dramatic art.

ROBERT LOUIS STEVENSON.

#### STAGE NOTES.

SMALL changes in the programmes of one or two of our theatres have marked Passion week; and at one house—the Prince of Wales's—an important alteration has been made by the production, on Thursday night, necessarily too late for notice in our columns to-day, of Mr. Byron's new comedy, *Wrinkles: a Tale of Time*. The Criterion changes its performances to-night, Saturday; on Monday the playgoer is invited to *Struck Oil* at the Adelphi; on Tuesday Mr. Tennyson's *Queen Mary* will be played for the first time on the English stage; Mr. Irving, as well as Mrs. Crowe, Miss Isabel Bateman, and Miss Virginia Francis—three sisters—appearing in the piece; while on Wednesday Drury Lane will open its doors to Signor Rossi, and the foreign tragedian will have large support.

AMONG the pleasantest things produced during an earlier management of the Court Theatre was *Tost's Temple*, and in this piece a genial comedie van Mr. W. J. Hill, has this week appeared at the Olympic. His performance in it was not the least worthy attraction it had in its original home. A merry farce, founded on incidents not strikingly probable, begins the evening at the Olympic; but the *Guscon* continues to be the chief piece acted there, the chivalrous and earnest bearing of Mr. Neville having secured for it a greater measure of success than at one time seemed probable.

THE first of May will see the retirement of Mr. Jefferson from the Princess's Theatre, and the arrival there, it is announced, of certain French players drawn from various theatres in Paris and elsewhere. Among them will be two or three at least whom English audiences are accustomed to welcome.

*Edwin Drood*, as represented in the dramatised

selected genealogical tables and maps illustrative of the text; and in the preface Mr. Creighton has given a list of the authors whom he has consulted in the preparation of his work, which of itself would be a sufficient guarantee of the earnestness with which he has performed his task. After all that has been written about the reign of Elizabeth, Mr. Creighton may be congratulated on having provided an epitome which is valuable not only to the student, but to all who are in any way interested in the history of that period. ALLAN J. CROSBY.

*Jules Verne's Stories.* 1. *Adventures of Three Englishmen and Three Russians.* 2. *Five Weeks in a Balloon.* 3. *A Floating City.* 4. *The Blockade Runners.* 5. *From the Earth to the Moon.* 6. *Around the Moon.* 7. *Twenty Thousand Leagues under the Sea.* 8. *A Voyage round the World.* (London: Sampson Low & Co., 1876.)

A new vein in story-telling, discovered, I believe, by Edgar Allan Poe, has been worked with almost devilish ingenuity by the clever Frenchman whose name stands at the head of this article. His heroes are in advance of contemporary science like Von Rempelen; they are bound for the Pole like Arthur Gordon Pym; they go to the moon like Hans Pfaal, and descend the Maelstrom like the Norway fisher. But on the bare idea of such strange chances Jules Verne has engrafted a wealth of most persuasive detail. He has fenced them in with instances and calculations, not much more trustworthy, perhaps, than the calculation in *Molkenaut*, but mighty reassuring to unscientific readers. Moreover, he has a sort of prosaic pedestrian quality of imagination, eminently fitted to win the belief of nineteenth-century readers. These tales of his are not true, but they do not seem to fall altogether under the heading of impossible. He could easily have made stranger stories, if he had liked; but it is not strangeness that he follows after with his discreet and daring pen. He likes just to outstrip the possible, and no more; to go one step beyond his generation, one step outside the habitable world; and to do all this drolly and solidly, as though he had originally prepared his facts for a learned Society, and only by an afterthought turned them to account in a fantastic tale. *Johann-Hoffmann* Pierre Veron called him in the *Parade de la Poche*; to parody the phrase in English—Murray's Guide Books edited by Edgar Allan Poe. It is this mixture, this opposition of ends, that gives a peculiar and most original flavour to his work. This teller of extravagant stories is quite a practical man, it appears, with a taste for mechanics that puts the most of us to shame. It is little wonder if we extend some confidence, in this scientific age, to a man who goes about to get the wind of us by such purely scientific means. If we don't exactly believe in the Gun Club's projectile, we cannot see why something of the same sort, or to the same end, should not become practicable in the course of years; and if Sir Humphry Davy spoke tenderly of the Philosopher's Stone, an outsider with a

taste for the marvellous may be allowed to indulge a secret foible for the submarine boat.

I suspect the science throughout is very flimsy; not that this compromises in any degree the superexcellence of the tales. And I can't help fancying that, once he has got his story fairly planned and put together, Jules Verne careers over the paper with the most flagrant and detestable vivacity. Of human nature it is certain he knows nothing; and it is almost with a sense of relief that one finds, in these sophisticated days, a good trotting-horse of an author who whistles by the way and affects to know nothing of the mysteries of the human heart. Once, indeed, he has gone out of his way, and with perfect ill-success; his Captain Nemo, of the undying hatred and the Scotch impromptus, is a memorable warning. But his ordinary stock-in-trade consists of several somewhat time-worn dolls: scientific people with bald heads, and humorous seamen of indescribable fidelity. His marionnettes are all athletic and all virtuous. I do not remember any bad character in his gallery, or one who was afraid. "If I sought to despair, I could not," says Professor Arronax, referring to a very ticklish moment of his life. And his confidence was not misplaced. Jules Verne has the point of honour of a good ship-captain, and holds himself personally responsible for the lives of all the crew. A few anonymous persons may perish by the way, but we should think too lightly of the perils; but so soon as a man has been referred to by name, he bears a charmed existence, and will turn up at the last page in good health and animal spirits. Once or twice, as in "Captain Hatteras" or the "Survivors of the Chancellor," Jules Verne sins against this principle, brings his stories to a bad end or tortures us too much upon the way; and then, I confess, he seems to me shallow and impertinent.

His characters being dolls, it is truly instructive to see how well he juggles with them. He has the knack of making stories to a nicety. He is as full of resources as one of his own heroes; and his books are as accurately calculated as the lines of the *Nautilus* or the partition-breakers of the projectile. Look, for instance, at the skill with which he keeps us interested during the eighty days of Phileas Fogg's journey round the world. He has Fix, the detective, on his trail from first to last, a continual excitement to the reader! And Fix serves yet another purpose: for the warrant which he expects at port after port keeps us always with one eye on London, and so helps us to realise the distance travelled. Another device for the same end, and even more ingenious, is the gas jet left burning by *Passe-partout* in the hurry of the departure. All round the world we are kept in irritating remembrance of this little flicker of light in Savile Row. We are continually sent back again in fancy to the starting-point; and on each occasion we spin the globe round between our fingers and take stock of the hero's progress. Similarly admirable is the treatment of the projectile during its perilous voyage. Everything is done to make us realise its new position as an independent world. It has a

climate of its own. The dead dog, thrown out of the scuttle, accompanies it on its journey as an obedient satellite. The cold of space through which it passes, the wandering meteorites it encounters, the earth seen as a crescent on the wane—all these tell their story with convincing eloquence. If anything will help young imaginations to grapple with the difficult ideas of astronomy and conceive the world as one star among many, it seems to me it should be such a tale as this. For it is quite in a child's way. The projectile plays at being a world, just as the boy plays at being a soldier.

Everyone knows, of course, that the *Voyages Extraordinaires* are illustrated, and everyone has admired the designs of De Neuville and Riou. In themselves these pictures are a source of much delight; but I cannot help asking myself whether they do not harm the stories. I am sure a person who has already scamped over the illustrations to *Twenty Thousand Leagues under the Sea* loses a great deal of pleasure when he comes to read the dexterous commencement. And if we had the three volumes of the *Mysterious Island* put all at once into our hands, how much of the mystery would remain? There might still be a few savoury claws to crack, but the body of the story would be ready broken to our hands. It is true there is another form of interest; and perhaps we find as much amusement, after we ourselves have the clue of the labyrinth, in watching the bewilderment of the characters, their rude expedients and blindfold guesses at the truth. And it is true, also, that mystery is rarely more than subordinate in the best of Jules Verne's tales. Such a book as the *Far Country* will stand almost any test you like to put to it. For my own part, I first had the whole plot retailed to me by an enthusiastic admirer; some time after I fell upon the second volume and read it with such pleasure that I lost no time in procuring and reading the first. It would be difficult to pay a higher compliment to a book without any pretension to style, human nature or philosophy, which offers no interest but the legitimate interest of the fable, and hinges for a great while on an elaborate mystery.

What a pity it is we were not all boys when these jolly—for I must use a school-boy's word—jolly books appeared! I think I can fancy how the possessor of one of them will be worried and importuned by eager companions; and what a deal of new matter will be at the disposal of the dormitory storyteller.

ROBERT LOUIS STEVENSON.

#### NOTES AND NEWS.

Now that the *Challenger* has come home no time will be lost in making known to the world the results of her wonderful journey. Dr. Wyville Thomson has been sending home materials from time to time to Messrs. Macmillan and Co., who will publish in the autumn two volumes containing the results of the work in the Atlantic. This work will be illustrated by drawings taken on the spot by Mr. Wild, the artist of the expedition, of the many curious and beautiful creatures now for the first time brought to light.

DR. ROBERT BROWN is now engaged upon a work of exploration and discovery illustrative of the appearance, productions, industries, society







